

Two Pleasing Plays Imported From London

Fanny Ward Fascinating In "The New Lady Bantock"—James T. Powers Scores In "Havana," a Rival of "The Merry Widow"

(From Our New York Dramatic Correspondent.)

FANNY WARD in a typical London drama, "The New Lady Bantock," and James T. Powers in "Havana," the musical comedy that proved so successful in London, equalling the vogue of "The Merry Widow," according to impartial reports, are two of the prominent new metropolitan productions. All of which goes to show that the London influence on the American stage is undergoing no diminution, and we may therefore expect hysterical tirades against managers who overlook home talent—tirades of which we have had all too many of recent years.

"The New Lady Bantock" is the Jerome K. Jerome play that was first put on tour in this country under the title of "Fanny and the Servant Problem" and consists mostly of witty dialogue. As I have stated that the drama, which is now at Wallack's theater, is typically Londonese, it is evident that action is a lesser quantity, with the dialogue loomed prominently in the fore.

Fascinating Miss Ward.

Probably Miss Ward has never appeared more fascinating than in the role of the capricious, temperamental, warm blooded, unconventional girl who ran away from home to become a singer and dancer in the London and Parisian halls. It is a Marie Tempest role in several vital respects, and probably that is why Miss Ward made a hit in the play in London, where Miss Tempest has had considerable vogue.

Fanny, the music hall star, perpetrates a really truly love marriage with a wealthy young man who poses as an artist. After the wedding he takes her to his home, which, to Fanny's horror, she learns to be Bantock Hall, and her husband is revealed no less a personage than a bona fide lord. This denouement would not, mayhap, unduly agitate adversely the common or garden variety of sourette, but it is at Bantock Hall that at least twenty-three of Fanny's blood relations are employed in various menial positions. And her uncle, a sanctimonious butler, and his wife, the housekeeper, are the relentless dictators of all the household government. Through years of patient servitude they have risen to the position of king and queen of the scullery, the dining hall and the other associated departments of a lordly English residence. The butlering uncle, Bennett, had been Fanny's particular horror in her younger days, partly because he preferred singing hymns and reciting the longer catechism to any



FANNY WARD WEARING \$100,000 WORTH OF JEWELRY.



FANNY WARD AS LADY BANTOCK IN NEW JEROME PLAY.

other forms of human enjoyment. Also he continually enjoins on her the hidden delights to be found in the careful perusal of "Pilgrim's Progress."

Fanny sees a fine time ahead for her as the mistress of this household, particularly as her young husband had long been so dependant on the servants that he would rather flee the country than think of severely reprimanding them or of teaching them their place in the household at Bantock Hall.

The Work of Reform.

The butlering uncle and the housekeeping aunt start right in to teach Fanny the error of her unconventional ways. They send away her pretty Fanny gown and resurround a black silk creation worn by the previous Lady Bantock twenty years before.

They prune down her list of callers by sending away summarily from the door anything which they do not approve. They insist that she shall not serve anything stronger than tea to any visitor and read her personal letters to make sure that their ideas of what is correct are followed.

Fanny finds that she cannot longer stand the situation; she organizes a rebellion that makes the Revolutionary war look like Fanny's Pina. In a brilliant Among other things, she fires the whole twenty-three at one fell swoop.

Some Discoveries.

About this time Lord Bantock discovers that Fanny is a niece of his butler and housekeeper. He is not overjoyed. He becomes as morose as a wet hen in the molting season.

Fanny, her pride surging to the fore, decides to go back to the stage. Her lordship, however, also discovers about this time that his great-grandfather was a butcher, one who, his aunt Wetherell tells him, "was quite a little butcher."

Now his lordship sees things in quite another light. Fanny and he are in pretty much the same social station as regards ancestry, and, besides, she has observed ever so much more "Pilgrim's Progress" than has he, so, perhaps, she is actually his superior. At any rate, they patch up their break, and his lordship continues to be a gentleman in spite of himself.

Charles Cartwright as the butler at times scores as heavily as does Miss Ward. Miss Ward wears the latest style Parisian gowns with bewitching grace and demonstrates her acknowledged ability as an actress throughout the four acts.

"Havana" a Musical Hit.

Jimmy Powers has brought "Havana" to the Casino to succeed Eddie Foy in "Mr. Hamlet of Broadway."

"Havana" is a George Edwardes Gaiety theater importation that is useful and amusing enough to finish the season at the Casino. Powers may thank his lucky stars that he was cast for the lead in this play, for it provides him with the means of scoring a distinct success. The music was written by Leslie Stuart, and no less than five authors took a hand in writing the book and lyrics.

The plot is, of course, laid in Cuba, and the large cast toys playfully with a revolution that has a hard time in revolving.

Samuel Nix (Mr. Powers) is boat-swain of the good yacht Wasp, and, matrimonially speaking, he is out-landed. He had been wedded to a stunning Cuban beauty, but his shipmates needed him, so they dragged him away from his married life, thus rendering it unnecessary for him to design plans of his own for an escape from it at some later date.

It Calls Him "Papa."

The boat-swain stays seven years, and when he returns he doesn't discover which of the many beauties on the island is his long lost spouse until his duplicate in miniature, a diminutive edition of himself, appears to identify him as papa.

Powers has a topical song, "How Did the Bird Know That?" which is quite the funniest thing of the kind heard here in a long time, and his unfailing good humor keeps up with the generally lively pace of the entertainment. Unlike some other musical comedy comedians, Mr. Powers is never vulgar, and his fun is wholesome. He has a

large bundle of low comedy tricks, and he uses them to better advantage in this piece than in anything in which he has been seen in recent years.

Miss Edith Decker.

The fact that "Havana" has a comedian, who is really comic, is almost enough distinction for one musical melange, but "Havana" has a lot of other things to commend it. It has, for instance, Miss Edith Decker, who sings very pleasantly, with a fresh, clear, musical comedy voice (which is, of course, a kind in its own class and must be judged by that standard), and who acts vivaciously and pleases the eye as well.

A Talented Dancer.

And it has Miss Edith Kelly, who doesn't get nearly enough of an opportunity to show her graceful dancing, but who figures prominently as the leader of a line of "newspaper beauties," who are splashed all over the show and who make the biggest sort of a hit.

A dainty line of slender, well-gowned beauties they are, too, and their best song, "Hello, People," repeated at intervals throughout the evening, is likely to cause people to forget the "Florodora" sextet, for which they will get a vote of thanks. Ernest Lambert, very amusing in his familiar happy way, acts as chaperon for the girls and as a pivot for their terpsichorean gyrations.

Frederick Tringello

JOSEPH O'MARA'S CAREER.

When O'Mara's voice developed into such a rare tenor it was deemed advisable to send him to Italy to study. After two years' work he went to London, where he sang the principal tenor role in Sullivan's opera "Iolanthe." His success was immediate. At the termination of this engagement the late Sir Augustus Harris seized him for Italian opera at Covent Garden and Drury Lane, and he remained with him until the death of the renowned impresario. During this time he appeared in "Lohengrin," "Carmen," "Faust," "Cavalleria" and "Pagliacci" and gained immensely in voice and style. This brings him up to the clever portrayal of the principal role in Stanford's opera "Shamus O'Brien." A year later he appeared in De Koven's "The Highwaysman," which was written especially for him. He returned to England at the end of his American engagement and has been since the principal tenor in the Moody Mannes English Grand Opera company.

CROOKED PROMOTERS KILLING WRESTLING GAME

Some Recent Bouts Prove This Assertion—How the Faking Game Is Worked In Rural Places.

IT seems as if the wily promoters of wrestling in this country are making every effort to kill the sport. Many of the matches have been pulled off in different sections of the country of late. In fact, very few of the recent wrestling matches have been strictly on the level.

Two Recent Fake Bouts.

Washington was treated to a raw fake recently. The work of the promoters of these prearranged contests was so rank that they did not hesitate to show their hands even in their advertisements. The picture of Frank Gotch, the world's champion, was widely circulated as one Adamson, who was carded to meet Joe Turner of Washington.

Though Gotch is the best known of any connected with the game and his picture has appeared in the daily papers innumerable times, the deception went by undetected, and the bout proved a money maker, although the chap who went under the name of Adamson looked about as much like Gotch as he did like Jack Johnson.

New York city was also handed a raw deal recently. When Ernest Siegfried, the "German Oak," as he was called, but now spoken of by many writers as the "German joke," arrived in this country with a big reputation as a wrestler he was immediately signed up by the promoters in Gotham to meet three of the best mat artists that could be produced in Madison Square Garden.

The contest was extensively advertised by the combine. His manager said he had never been defeated and that Yussif Mahmoud, who will probably be Gotch's next opponent, was thrown by Siegfried in Germany and that the great Hackenschmidt had evaded him for years.

The affair looked like a fake from the start. The men selected to wrestle the "German Oak" were not announced until a few hours before the contest. Then it became known that his opponents were from a stable of wrestlers who have been appearing at a Brooklyn theater weekly under the management of a man who was an intimate friend of Siegfried's manager. Recent reports from Germany say that the "German Oak" was defeated many times abroad by second raters.

How the Game Is Worked.

It is an easy matter for a couple of clever faking wrestlers to frame up a scheme that is worked successfully in rural places. One will locate in a far away city and get into the good graces of the sporting men. He will soon convince them that he is a near champion and will finally secure backing for a thousand or so (stage money). A broad, defiant challenge is then issued in the newspapers, offering to wrestle any man in the world. There is much newspaper chatter over the matter, when faker No. 2, who is in fact a wrestler, is immediately signed up by the promoters in Gotham to meet three of the best mat artists that could be produced in Madison Square Garden.

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The two fakers start training at different quarters. They appear on the streets and roads in showy costumes day after day until the sports are worked up to a high pitch of excitement.

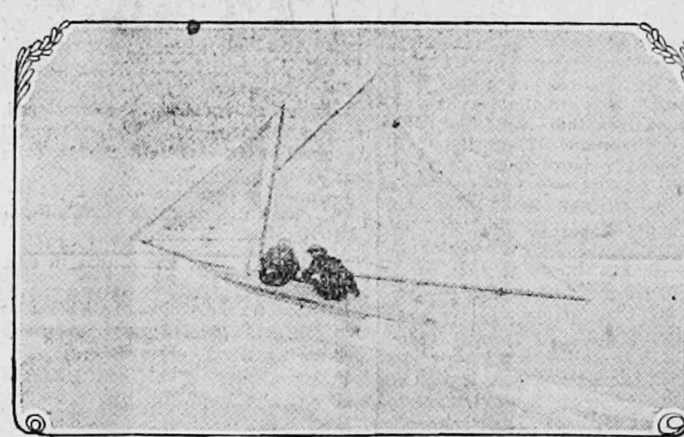
The Managers' Part.

Of course the managers of the fakers play a prominent part in the hippodrome. They appear at the leading hotels, dressed in very sporty clothes, covered with alleged diamonds, offering to bet thousands (more stage money) on the result.

All this time one of the managers has been making some real bets here and there on the man who is booked to win. In this way a few hundred dollars are gathered in by the combine. When everything is framed up the largest hall that could be secured is jammed with the come-on sports. The excitement is intense, the betting is lively, and each wrestler is upbraided received when he is introduced. Considerable time is wasted in a wrangle over the selection of a referee, but finally some prominent local man, who may be honest, is chosen. His chest swells up because the honor has been thrust upon him, but probably he knows nothing about the job that is to be pulled off.

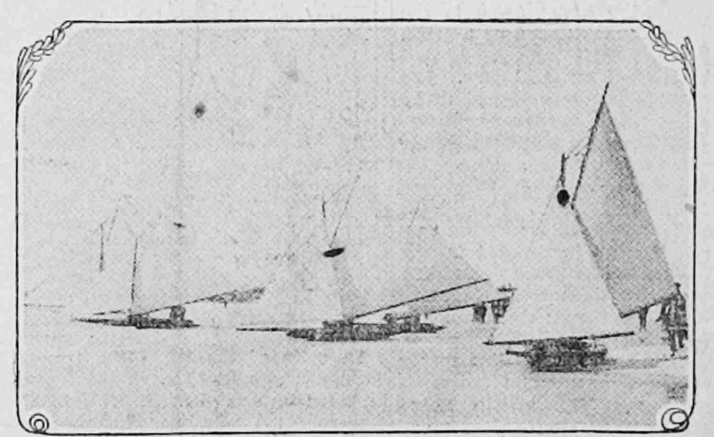
How the Sports Are Fleeced.

The referee's part is no child's play, for the wrestlers are appealing to him, constantly making all kinds of phony claims. The wrestlers, of course, have rehearsed it all with great care. They go at each other in apparently the



SCOOTER GOING FORTY MILES AN HOUR.

Scoter ice yacht racing has become immensely popular during the cold months in many sections of the east and on the great lakes the past few years.



START OF SCOOTER RACE ON GREAT SOUTH BAY.

most desperate manner, making as much noise and display as possible. Finally one of the fakers cries, "Mr. Referee, this man is trying to choke me!"

"It's not so! He's trying to gouge my eyes out!" is the other.

"Foul!" Foul!" exclaims the referee gets excited and puzzled. The wrestlers keep this up for an hour or so until the man booked to win gets the referee's decision. Then the bunked sports go home well satisfied with what they term a good night's fun. The band of fakers gather up the spoils as quickly as possible and leave town by the first train.

Like certain other sports, wrestling has gradually fallen into decay through the greed for dollars, a greed that robbed the game of all semblance of sporting and turned it into a mere hippodrome.

Of course all wrestlers are not crooks. Neither are all wrestling promoters. There are honest men in this as in any other line, but the general atmosphere that clings about the mat is not conducive to an inspiration of public confidence.

Amateurs and Professionals.

James E. Sullivan, president of the Amateur Athletic union, deprecates the fact that the delegates to the recent Intercollegiate Association of America at their recent convention even paused for a minute to discuss the advisability of letting into the amateur ranks students who play ball for money in the summer. He says:

"Whether or not the association as a whole may vote to be against the summer baseball player makes small difference. The point is that these educators actually considered for a moment whether or not summer baseball players should be allowed to compete on varsity teams."

"If they had debated the question of whether colleges should support professional teams, that would have been better. If the colleges are to have teams on which professionals are members it is well and good if the colleges decide frankly to be represented by professionals."

"As well might an association of edu-

cators have gathered to discuss whether murder in certain forms might not be permissible.

"There cannot be any question as to the proper course to pursue so long as the persons involved keep clearly before their mind the one idea—that is, that there should be no place in amateur sport for the professional."

"That would do away with the need for the amateur definition which I understand the Intercollegiate College Athletic Association of the United States is seeking. It is all a matter of honesty and need go no further."

"Let the amateurs follow in their

work what the professionals are doing in theirs. It is no disgrace to be a professional baseball player. It is an honor. The game is clean, honest, well managed. The men in charge of professional baseball made it their pride that the game is pure."

Mr. Sullivan further pays a tribute to professional baseball by adding that they are free and aboveboard and have nothing to conceal. He adds that they are free and aboveboard and haven't the faintest of hypocrisy. They are professionals, paid as professionals, and don't have to resort to any subterfuge in playing profes-

sional ball. There is the veiled hint in Mr. Sullivan's remarks that some college ball players do not have the same peace of mind in this particular pursuit.

BOISE SMALL.

CLARKE'S CAREER AS MANAGER.

Fred Clarke has been manager of the Pittsburgh National league team for nine years, and in that time the team has never finished out of the first division, winning three consecutive pennants, finishing second three times, third once, fourth once, and last year being tied with the New York Giants for second position.

OFFICIAL NATIONAL LEAGUE SCHEDULE, 1909

Clubs	At Boston	At Brooklyn	At New York	At Philadelphia	At Pittsburgh	At Cincinnati	At Chicago	At St. Louis
BOSTON.....		Apr. 30, May 1, 3, 4, 5, 6, 7, Oct. 2, 4, 6, 7.	Apr. 26, 27, 28, 29, June 22, 22, 24, Sept. 4, 6, 6, 7.	Apr. 21, 22, 23, 24, June 29, 30, July 1, 2, 3, Oct. 6, 7.	June 2, 3, 4, 5, 6, 7, 9, 10, 11, Sept. 21, 18, 19, 20.	June 7, 8, 9, 10, Aug. 12, 13, 14, 15, Sept. 18, 19, 20.	June 11, 12, 13, 14, Aug. 3, 4, 5, 6, Sept. 24, 25, 26.	June 16, 17, 19, 20, July 30, Aug. 1, 2, Sept. 25, 26, 27.
BROOKLYN.....	Apr. 17, 18, 19, 20, May 28, 29, 31, 31, Aug. 17, 18, 19.		Apr. 14, 15, 16, 20, June 1, 25, 26, 28, Sept. 8, 9, 10, 11.	Apr. 26, 27, 28, 29, July 26, 27, 28, Sept. 14, 15.	June 11, 12, 14, 15, Aug. 4, 5, 6, July 1, 15, 20.	June 3, 4, 5, 6, July 30, 31, Aug. 1, 5, Sept. 23, 24, 25.	June 18, 17, 19, Aug. 7, 8, 9, 10, Sept. 21, 22, 23.	June 7, 8, 9, 10, Aug. 12, 13, 14, 15, Sept. 24, 25, 26.
NEW YORK.....	May 5, 6, 7, 8, 10, July 28, 27, Sept. 13, 14, 15.	Apr. 22, 23, 24, June 2, 29, 30, July 1, 2, Sept. 4, 6, 7.		Apr. 30, May 1, 2, 4, July 6, 7, Aug. 17, 18, 19.	June 16, 17, 18, 19, July 30, 31, Aug. 2, 3, 5, 6, Sept. 23, 24.	June 11, 12, 13, 14, Aug. 5, 6, Sept. 24, 25.	June 7, 8, 9, 10, Aug. 12, 13, 14, 15, Sept. 18, 19, 20.	June 4, 5, 6, Aug. 7, 8, 9, 10, 11, Sept. 21, 22, 23.
PHILADELPHIA.....	Apr. 14, 15, 16, June 25, 26, 28, Sept. 8, 9, 10, 11.	May 5, 6, 7, 8, June 22, 23, 24, Sept. 6, 7.	Apr. 17, 19, 20, May 28, 29, 31, Oct. 2, 4, 5.		June 7, 8, 9, 10, June 21, Aug. 12, 13, 14, Sept. 24, 25.	June 16, 17, 19, 20, Aug. 3, 4, 5, Sept. 21, 22, 23.	June 3, 4, 5, 6, July 30, 31, Aug. 1, 2, Sept. 24, 25.	June 11, 12, 13, 14, Aug. 3, 4, 5, 6, Sept. 18, 19, 20.
PITTSBURGH.....	May 24, 25, 26, 27, July 22, 23, 24, Aug. 31, Sept. 1, 2.	May 15, 17, 18, 19, Aug. 13, 14, 15, Sept. 23, 24, 25.	May 20, 21, 22, 23, 24, 25, 26.	May 11, 12, 13, 14, July 17, 18, 19, Aug. 30, 31, Sept. 21, 22.		Apr. 14, 15, 16, 17, 25, May 9, 10, July 4, Sept. 15, 16, 17, 27.	Apr. 18, 19, 20, May 2, 3, Sept. 6, 7, Oct. 2, 3, 4.	Apr. 25, 27, 28, June 22, 23, 24, 25, 27, Sept. 12, 13, 14.
CINCINNATI.....	May 11, 12, 13, 14, July 17, 19, 20, 31, Aug. 28, 30.	May 20, 21, 22, 23, Aug. 9, 10, 12, Aug. 24, 25, 26, 31.	May 17, 18, 19, July 13, 14, 15, Sept. 21, 22, 23.	May 24, 25, 26, 27, July 22, 23, Aug. 24, Sept. 2, 3.	Apr. 22, 23, 24, 25, July 5, 6, 6, 7, Aug. 3, 9, 11.		May 5, 6, 7, 8, June 22, 23, 24, 27, Aug. 17, 18.	Apr. 20, May 1, 2, 3, June 20, Aug. 1, 2, 3, Sept. 6, 7, 7.
CHICAGO.....	May 20, 21, 22, July 13, 14, 18, Aug. 20, 21, 22, 23.	May 24, 25, 26, 27, July 17, 19, 20, 31, Sept. 1, 2, 23.	May 11, 12, 13, 14, July 22, 23, 24, Aug. 27, 28, 30, 31.	May 15, 17, 18, 19, July 9, 10, 12, Aug. 25, 26.	Apr. 20, May 1, 2, 3, May 29, Aug. 1, 2, 3, 6, 7, 8.	Apr. 25, 27, 28, 29, May 31, 31, June 12, Sept. 4, 13, 13.		Apr. 22, 23, 24, 25, July 27, 28, 29, Oct. 6, 7.
ST. LOUIS.....	May 15, 17, 18, 19, July 8, 9, 10, 12, Aug. 24, 25, 26.	May 11, 12, 13, 14, July 22, 23, 24, Aug. 21, 22.	May 24, 25, 26, 27, July 17, 19, 20, 21, Sept. 1, 2, 3.	May 20, 21, 22, 23, July 13, 14, 15, Aug. 30, 31.	May 5, 6, 7, 8, 9, 10, 11, 31, 31, 31.	Apr. 18, 19, 20, 21, May 29, 30, 31, June 27, Sept. 5, Oct. 1, 2, 2.	Apr. 14, 15, 16, 17, May 9,	